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also is strong, but there is a certain expression of languor that indicates the approach of disease which had in fact already begun to assail his constitution. It is remarkable that it is painted without spectacles, though he had been in the habit of using glasses for many years."

The portrait of his daughter by Gainsborough is a valuable item in the collection.



PORTRAIT OF THE ARTIST'S DAUGHTER
BY THOMAS GAINSBOROUGH

It is similar to the head of the same child in the famous picture of the artist's daughters in the South Kensington Museum, for which picture it served in all likelihood as a preliminary study. Hoppner is represented by a group of a mother and two children, which is called in Mrs. Jesup's list Mrs. Gardiner and her Two Children; Lawrence's example is a portrait of a lady, Lady Elizabeth Wyndham, fondling a collie dog. Among the other works of the British School are two attractive little paintings by George Morland called *Town and Country*, which appear to have been done for purposes of reproduction, and pictures by Francis Wheatley, Wilkie, and Webster.

The earliest of the French pictures is a *Portrait of the Vicomtesse de Polignac* which bears the name of Nattier. The

other French works are of comparatively recent date. By Corot is a little picture called *Evening on the River*. There are good landscapes of small size by Rousseau, Daubigny, and Diaz. By the last-named is a figure picture as well—some gaudily dressed children playing with a lizard. The Millet is a diminutive work showing two peasants against a charming background of farm buildings and landscape. A *Former Royal Highway* by Cazin is of the high standard of skilful handling and pleasing gray colors that is usual in the work of this accomplished painter.

B. B.

A BEQUEST FROM MRS. MARY ANNA PALMER DRAPER

THROUGH the bequest of Mrs. Mary Anna Palmer Draper the Museum has acquired a number of objects which are shown in the Room of Recent Accessions for the month. These include, among other things, Egyptian and classical antiquities, twenty-two miniatures, and four tapestries.

The objects from Egypt are all of small size, including amulets, seals, rings, beads, pendants, bronze statuettes, and a few other things. Of the miscellaneous objects a Roman earring of gold and pearls may be given special mention. The amulets are quite varied in form, material, and date. Among the earliest are two of carnelian shaped like a human leg, and among the latest is a tiny bronze ibis. The seals, too, are of various forms. Many are scarab-shaped and others are in the form of a plaque bearing on the back a hedgehog, a frog, a fish, a cat, or other creature carved in the round, or a Bes-figure or Horus-eye in relief. Among the bronzes are two standing figures of Bast of Bubastis, a goddess of joy and feasting. She has the head of a cat, wears a patterned dress of unusual cut, and carried a number of attributes, now in part missing; these were a basket, a sistrum, and a lion's head with collar, symbol of the warlike goddess Sekhmet, with whom Bast was sometimes identified.

Admirers of ancient glass will welcome

the addition to our collection of the one hundred and twenty-four pieces included in Mrs. Draper's bequest. These examples are all in exceptionally good preservation, and the majority show great beauty of iridescence. The glasses have assumed the most varied hues of red, yellow, blue, green, purple, gray, and silver, so that together they make a wonderful display of color. The pieces all belong to the Roman period, dating from the first century B.C. to the fifth century A.D., and they are said to have been found mostly in Syria. The large majority are plain blown glasses, but some of the other fabrics are also represented. There are several moulded vases; for instance, two Sidonian jugs, a charming cup of green opaque glass decorated with a wreath, a small bottle in the shape of a head, and a vase with a design of circles and dots. A number of jugs and bottles are ornamented with threads of glass, among which are some multiple vases with elaborate handles, such as occur frequently in Syrian tombs of the fourth century A.D. A few have incised decorations; these consist in most cases of simple, horizontal bands, but on a cup with a fine silver and purple iridescence is the inscription $\pi\epsilon\ \zeta\eta\sigma\eta\varsigma$ ("drink and long may you live"), a common toast of the period. Special mention must also be made of a little cup with a fern pattern painted in enamel colors, a pointed cup decorated with blue glass patches—probably in imitation of precious stones—and a bottle ornamented with a series of spikes.

As is well known, the invention of blowing glass, which was not made until the second or first century B.C., brought many changes into the glass industry. From being a material used only sparingly, glass suddenly became one of the most common. When glass had to be modeled by hand, by a long and tedious process, the bulk of vases were of course made of other materials; but when glass vessels could be produced in any size or shape by the comparatively simple means of blowing, they became very popular. It was natural that the Roman glass-worker, with a material of so many new possibilities at his disposal, should make a number of experiments. This is

shown not only in the many new shapes and methods of decoration devised by him, but also in the variety of objects that he made in glass for which the material is not particularly fitted. The Draper Collection, for instance, includes a spoon, a strigil, several pins and needles, a number of bracelets of various sizes and colors, and two pendants, all of glass. Some of these, especially the bracelets and pendants, may have been made especially to serve as tomb offerings by people who could not afford the more precious materials. A very attractive piece is a child's rattle in the form of a bird; a larger piece, shaped like a fish, may also have served as a toy.

With the ancient glass has been placed a small millefiori bowl of Venetian fabric. It is a useful illustration both of the similarity and the difference between Venetian and Roman millefiori work. The Venetians closely copied the Roman technique, but the results they obtained were quite different. This difference lies chiefly in the colors they used, which are much cruder and less harmonious than those of the Roman specimens.

Besides these glass pieces, the Draper Bequest contains fifteen bronze and bone implements of the classical period. They include a variety of objects, such as pins, needles, surgical instruments, an arrow-head, a key, and a strigil. The strigil and a large safety-pin of the Roman period show extensive traces of gilding.

Among the miniatures in this bequest are four examples of seventeenth-century work painted in oil on copper, of a sort which, though not at all unusual, has been hitherto unrepresented in the permanent collection of the Museum. These are by Dutch or Flemish artists. A curious English or German painting of the middle of the eighteenth century is the portrait of a musician which, according to an old inscription on the backing, represents the composer Gluck. By Pierre Pasquier, who was prominent at the French court from about 1770 until the Revolution, is the head of a gentleman in the costume of the time of Louis XIV. Vincent, the French miniaturist who worked largely in Russia, is represented by a handsome portrait

showing the profile of a lady, Madame Inghouf. A skilful example of about the same date is the Portrait of a Man by Reinhold. One of the American works in this group of miniatures is the Portrait of a Man by Anson Dickinson, a little-known but excellent painter. He was born in 1780 and "in 1811 was the best miniature painter in New York," says Dunlap, and adds, "He has led a wandering, irregular life without credit to himself or his profession." This miniature is backed by an engraved card on which appears a Cupid holding a scroll with the artist's name and the address of his studio, No. 158 Broadway, New York.

The four tapestries are of particular interest, as they fill a gap in the general collection, the Museum owning no examples of these particular types. They are all of Flemish workmanship, probably coming from some one of the Brussels workshops, but as they bear no maker's mark or monogram it is impossible to determine their exact provenance. In date they may be definitely placed about 1750. They are typical of the eighteenth century, showing borders woven in imitation of carved wood frames—cut off entirely in one of the examples, partly in another—and technically showing the general decline in skill which preceded the practical extinction of the weaver's art in Flanders in the late eighteenth century.

The most interesting are the pair from a series depicting the Romance of Alexander, after cartoons made by LeBrun for the Gobelin factory. In one, Alexander and Parmenion visit the tent of the mother of Darius III after the victory of Issus in 333 B.C., a story not perhaps recognized by history but an apocryphal legend calculated to appeal to the ancient and mediaeval mind by its mixture of magnanimity and chivalry. The second shows the Battle of Arbela, where in 331 B.C. Alexander finally overthrew the Persian Empire. Here on the right, the figure of Alexander advances, preceded by the imperial eagle which flies above his head, while on the left the de-

feated Darius, seated upon a chariot, stretches out his hands with a gesture of despair and helplessness.

The other pair, Spring and Autumn, pastoral scenes showing the sheep-shearing and the vintage, are doubtless from a series of the Seasons with designs after the style of Teniers.

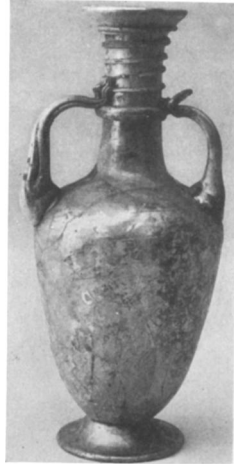
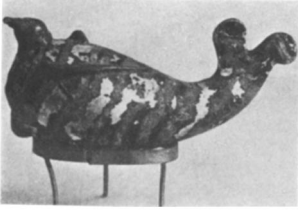
The other objects include a Rakka vase, twelfth to thirteenth century, a Mesopotamian mirror, an Augsburg sanctuary lamp, and two hangings and a lambrequin of embroidered velvet, Venetian, seventeenth century.

The mirror, which dates from the thirteenth century, is interesting in comparison with the other Mesopotamian mirror acquired by gift in 1908. The central decoration of two sphinxes, placed back to back, is the same in both examples, but this new accession has a particular interest in the border of Cufic lettering, a decoration so often used upon the pottery and in the borders of the later rugs coming from this district.

The sanctuary lamp, dated 1672, bears the Augsburg mark and the mark of the maker, I M, whose name is unknown. Its history is recorded in the following inscription:

"Albert Ernest, by the Grace of God and of the Apostolic See, Provost of the peculiar and illustrious Metropolitan church of St. Cassius and St. Florence, archdeacon-natus of Cologne, canon of the church of Ratisbon, senior imperial chaplain, 1672: the relics of the Glorious Virgin Mary (who was) assumed up into Heaven, having been at her pious intercession miraculously restored to this altar: confident that of all who here pray in their necessities, their supplications will be the more acceptable, hath with this poor gift dedicated himself."

It further bears a coat of arms, in the first quarter the Bavarian arms, in the second those of the minster church of Bonn, a fact showing us that Albert Ernest, the donor, was a member of the Bavarian royal family and from that fact Archdeacon of Cologne.



ROMAN GLASS
FIRST CENTURY B. C. TO FIFTH CENTURY A. D.